

Arheleia

Ἀφέλεια



# The suitability of sites with rock art for the public visit as a resource for sustainable development: the case of the community of Extremadura (Spain)

patrimonio & ARTE

Unidad de Conservación del Patrimonio Artístico



GOBIERNO DE EXTREMADURA

Consejería de Empleo, Empresa e Innovación



UNIÓN EUROPEA

Fondo Europeo de Desarrollo Regional  
Fondo Social Europeo

Una manera de hacer Europa

*José Julio García Arranz*

Integrated Cultural Landscape Management for Local and global sustainability

19-28 March, 2015

Mação (Portugal) – Municipal Auditorium “Eivino Pereira”



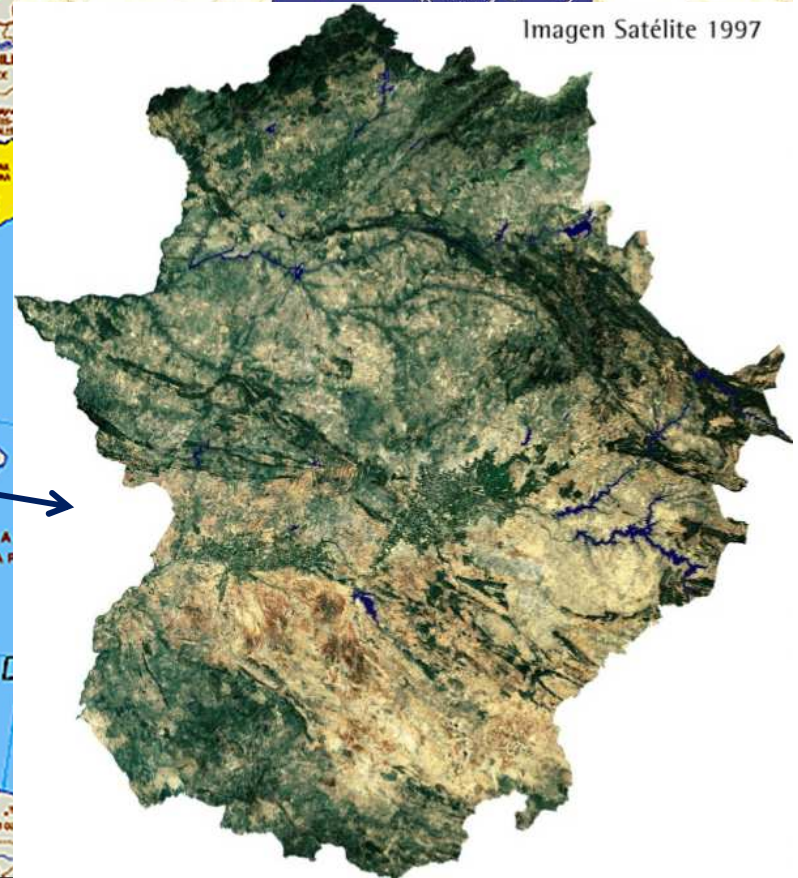
Part I:

The prehistoric rock art of the  
Region of Extremadura (Spain)

# Location of the Region of Extremadura in the Iberian Peninsula

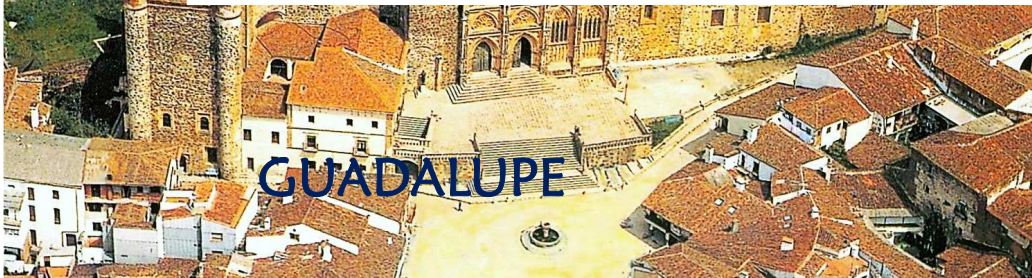


Imagen Satélite 1997



Extremadura is an area with a rich cultural heritage, which includes several historic-artistic sites declared World Heritage by the UNESCO

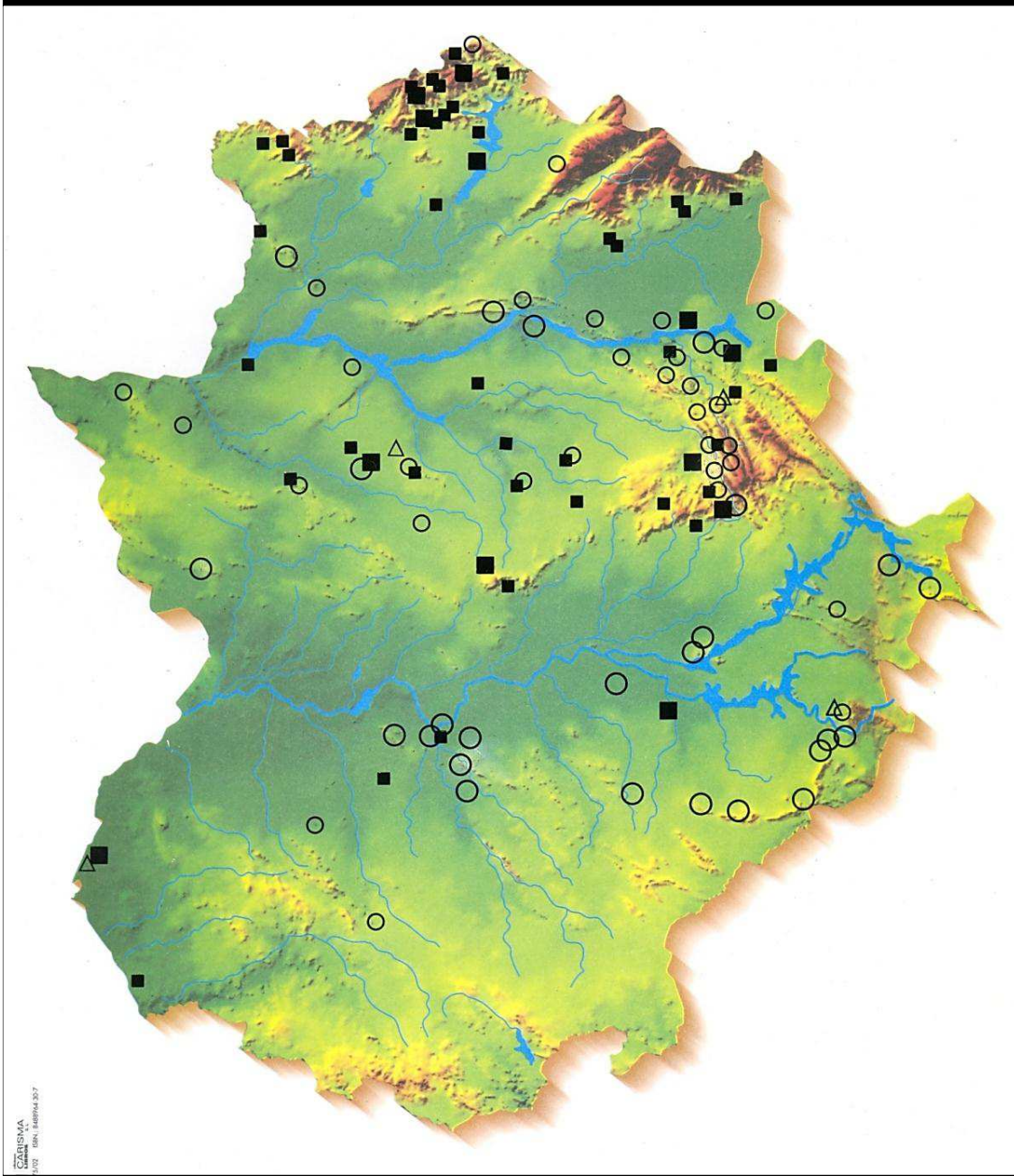






One of the heritage element  
more spreaded throughout its  
territory is rock art.





The Region of Extremadura has in its territory about 450 sites with rock paintings and about 500 sites with rock engravings catalogued to date.



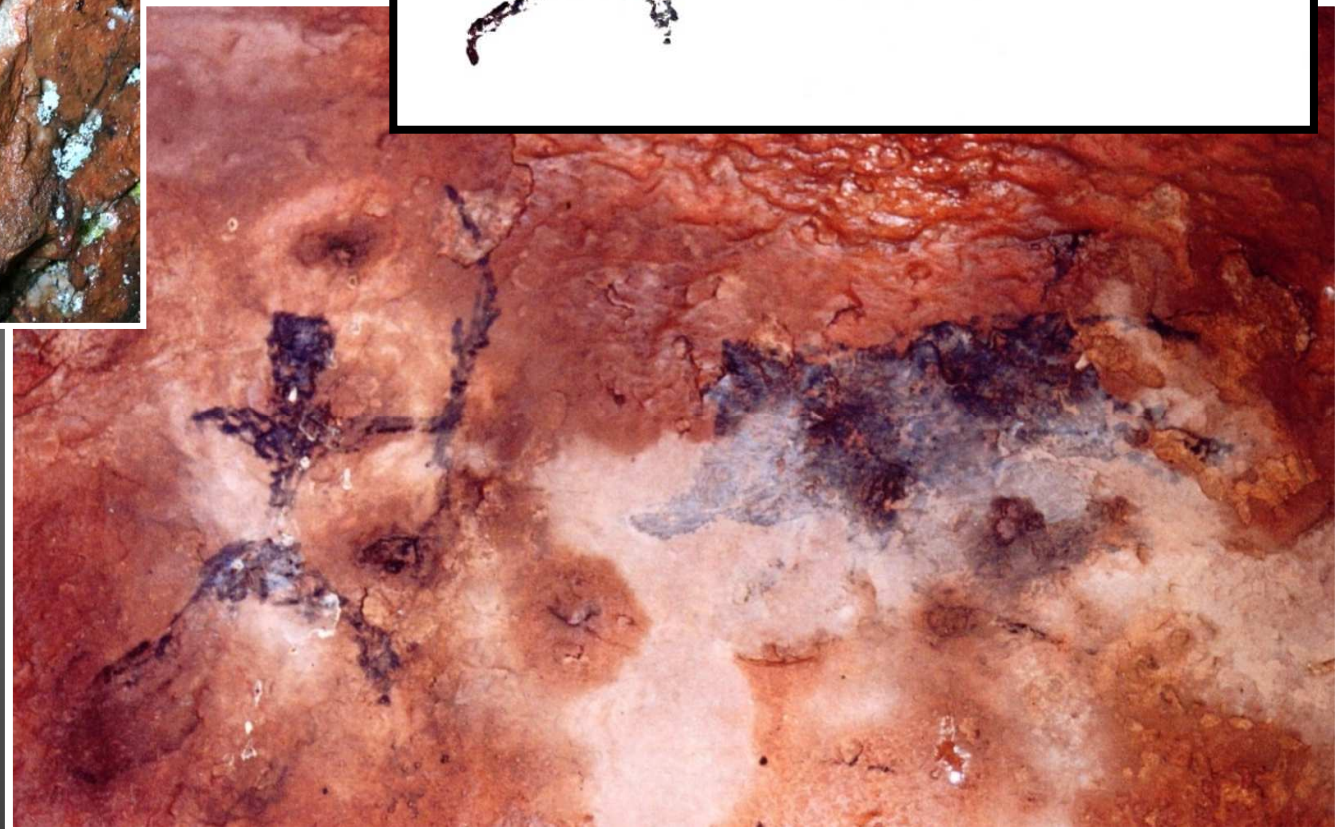
From palaeolithic rock art...



(Doe and hand  
in negative)  
Maltravieso's  
Cave  
(Cáceres)



...or pre-schematic rock art...



Cave of the Hunter  
(Castañar de Ibor)



... to schematic rock paintings...



Arroyo de  
san Servan's  
shelter



Castillo's Cave  
Torrejón el  
Rubio



...rock engravings of  
the Iron Age...



ZEPA de La Serena (Badajoz)



...or historic rock engravings.

Roman swords.  
Tesito de los cuchillos.  
Pinofranqueado





The largest set of prehistoric  
rock art in Extremadura  
corresponds to schematic rock  
paintings.

Schematic rock paintings can be shown on two different kinds of stone, which determines its situation in the landscape:



1) Schematic rock paintings on granite.

Los Barruecos  
(Malpartida de Cáceres).





## 2) Schematic rock paintings on quartzite



La Madrastra mountains  
(Cañamero).



Its main features  
are:

- 1) Situation in high areas of mountains;
- 2) great visibility of the environment and of the river basins.



Cancho de la Burra shelter  
(Cañamero)





# Shelters with rock paintings of La Calderita (La Zarza)





# View from the rock shelters of La Calderita (La Zarza)



Guadiana river basin  
(Mérida)



Part II:  
Integration of the rock schematic  
paintings in cultural or natural  
routes.

The regional abundance and special location of the places with rock paintings allows its integration in cultural or natural itineraries.



Specifically, the places with schematic paintings are distributed longitudinally on the mountainous areas, which facilitates their integration into cultural itineraries.

*Mapa de dispersió de les pintures rupestres a la comarca de Las Villuercas*

1. El Ceñal (Cañamero)
2. Risco de la Osa (Cañamero)
3. Abrigo de los Vencejos (Cañamero)
4. Cueva de Rosa (Cañamero)
5. Chiquita I (Cañamero)
6. Chiquita II (Cañamero)
7. Garganta de Enmedio (Cañamero)
8. Madrastra I (Cañamero)
9. Madrastra II (Cañamero)
10. Cancho de la Burra (Cañamero)
11. Era del Gato (Navezuelas)
12. El Bizuillo de Paulina (Berzocana)

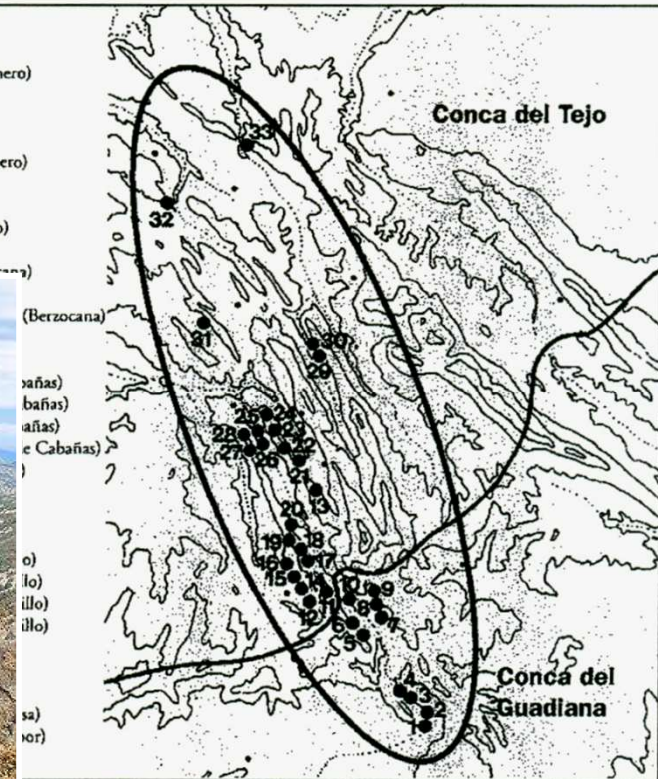


Fig. 3. Disposició longitudinal de continuïtat. Abrics de Las Villuercas (Cáceres).<sup>10</sup>





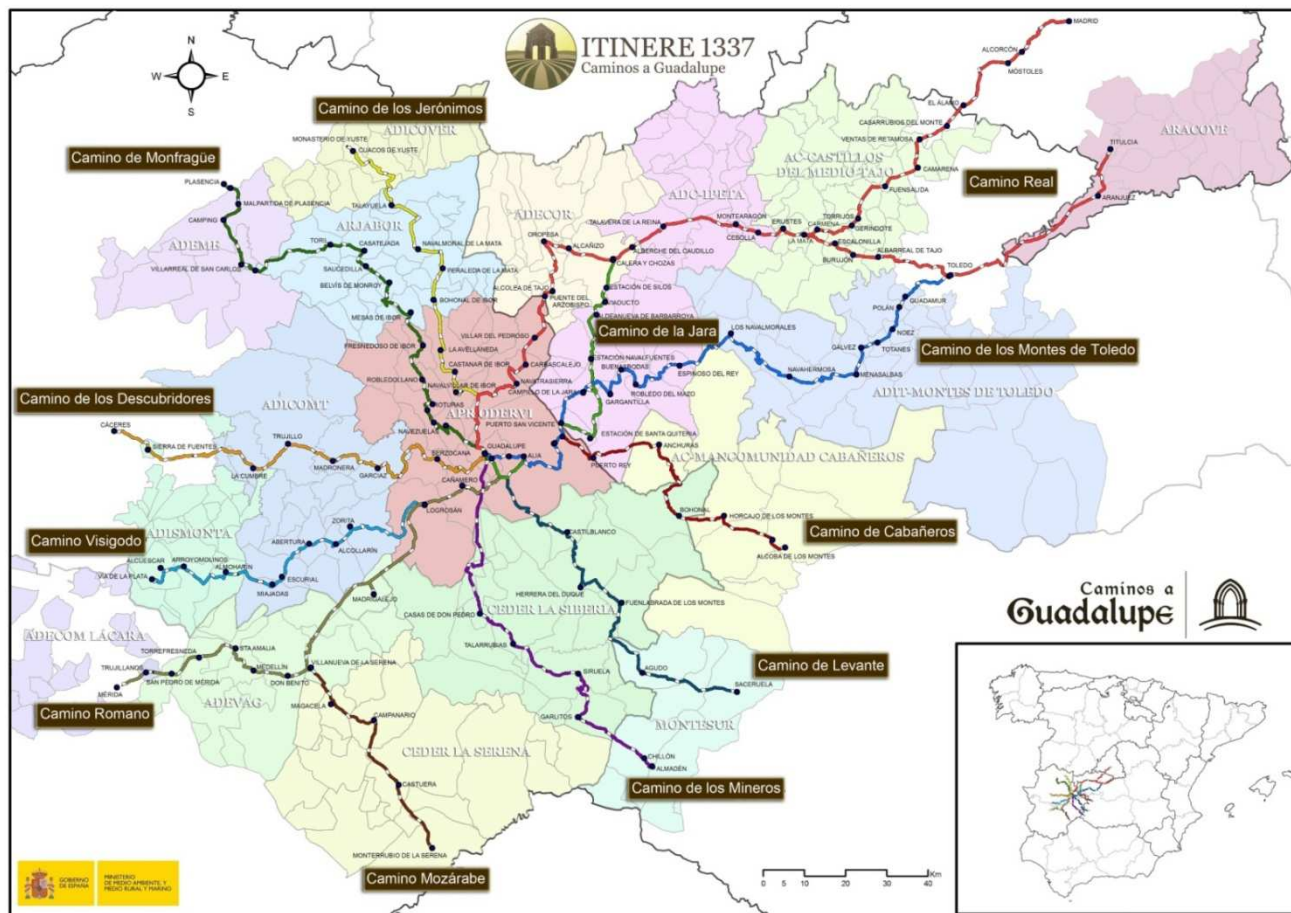
There are very different kinds of cultural routes in which sites with rock paintings have been integrated.

a) Historic or historic-artistic routes.





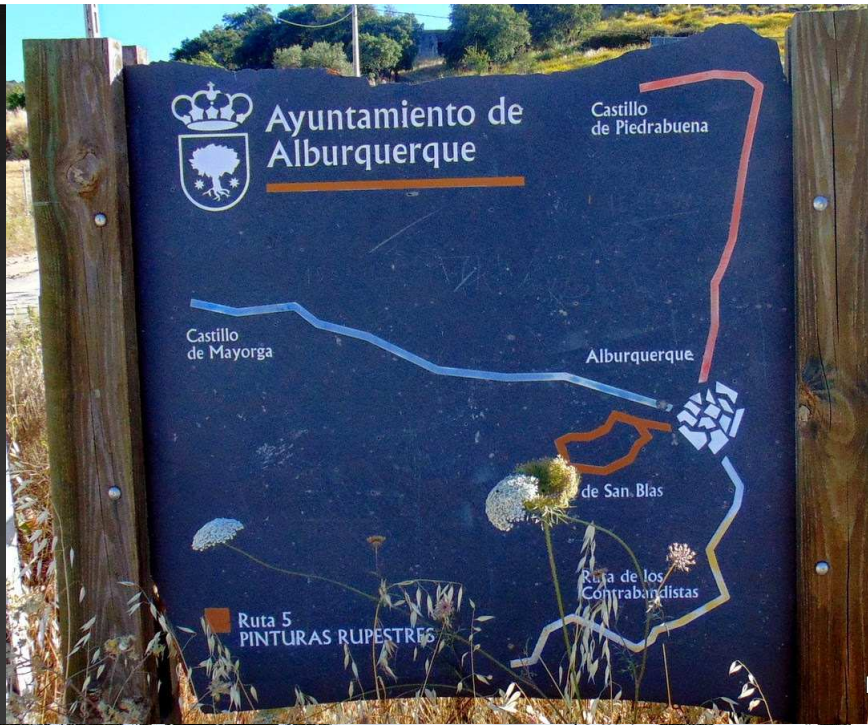
# Project ITINERE 1337: Historic routes of pilgrimage to the monastery of Guadalupe



Many of these historic routes have a monographic local character, and the rock art is combined with other cultural elements (sanctuaries, castles, megaliths, archaeological remains...) and other natural values.



# The “Smugglers Route” of Albuquerque, which includes castles, megaliths...



Mamen y Rafa





# ...and the rock paintings of the Risco de San Blas.



## PINTURAS ESQUEMÁTICAS EN EL ABRIGO DEL RISCO DE SAN BLAS.

Conocidas desde comienzos del siglo XX, las pinturas del Risco de San Blas ha sido uno de los primeros lugares con arte prehistórico estudiados en la Península Ibérica.

**CRONOLOGÍA**  
Las representaciones que podemos observar en este abrigo se enmarcan entre la primera mitad del IV milenio a.C. y la primera mitad del III milenio a.C., hace más de 5.000 años.

**TÉCNICA**  
Todo el conjunto está pintado con una pintura de color rojo realizada con agua y óxido de hierro. Se alternan trazos de mayor grosor, aplicados directamente con el dedo, con otros más finos realizados con algún instrumento - una pluma, fibra vegetal, una pequeña rama ... - a modo de pincel.

**ESTILO**  
El estilo de estas pinturas es claramente esquemático, aunque con ciertas concesiones hacia el naturalismo que nos permiten, por ejemplo, observar diversos modelos de tocados sobre las cabezas de alguno de los personajes que componen la escena principal.



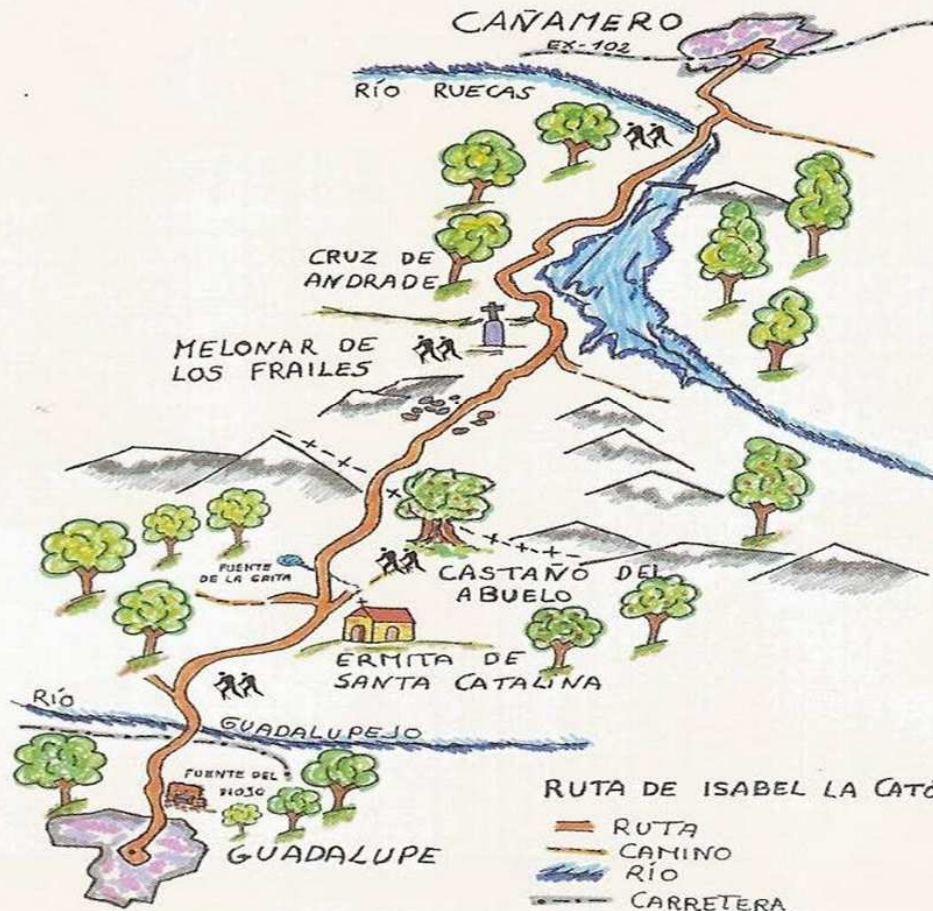
© Victor Manuel Pizarro FOTOGRAFIA  
<http://ciudad-dormida.blogspot.com>



In some cases we have proposed changes in traditional routes to enable the inclusion of sites with rock art.

# Traditional cultural route of the queen Isabel the Catholic (Cañamero-Guadalupe).

## RUTA DE ISABEL LA CATÓLICA



Distancia: 15 kilómetros aproxim.  
Duración: 4 horas aproximadamente.  
Tipo de recorrido: Lineal.  
Dificultad: Media.  
Tipo de sendero: Caminos y veredas.  
Modalidad de ruta: A pie.  
Emplazamiento:  
Términos municipales  
de Cañamero y Guadalupe.  
Época recomendada:  
Primavera, verano y otoño.  
Desnivel: Guadalupe (648 m.),  
Castaño del Abuelo (980 m.)





# View of the cultural route of Isabel the Catholic (Cañamero-Guadalupe)







We proposed an alternative way in the traditional route.



# Rock shelter of Cancho de La Burra (Cañamero)



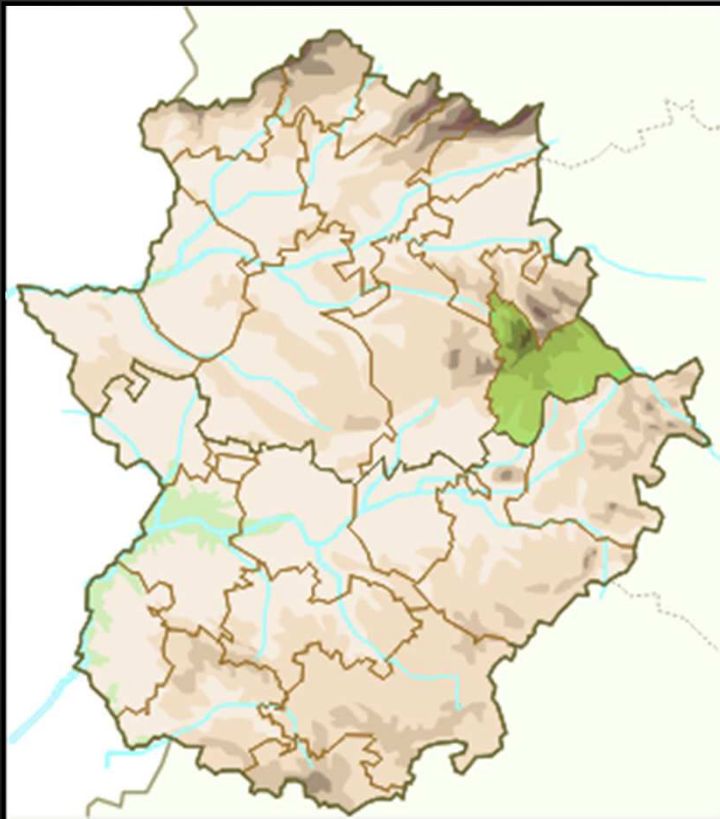


# Rock shelter of La Madrastra (Cañamero)



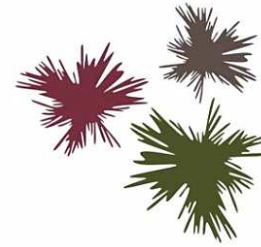


## b) Itineraries of geological nature.



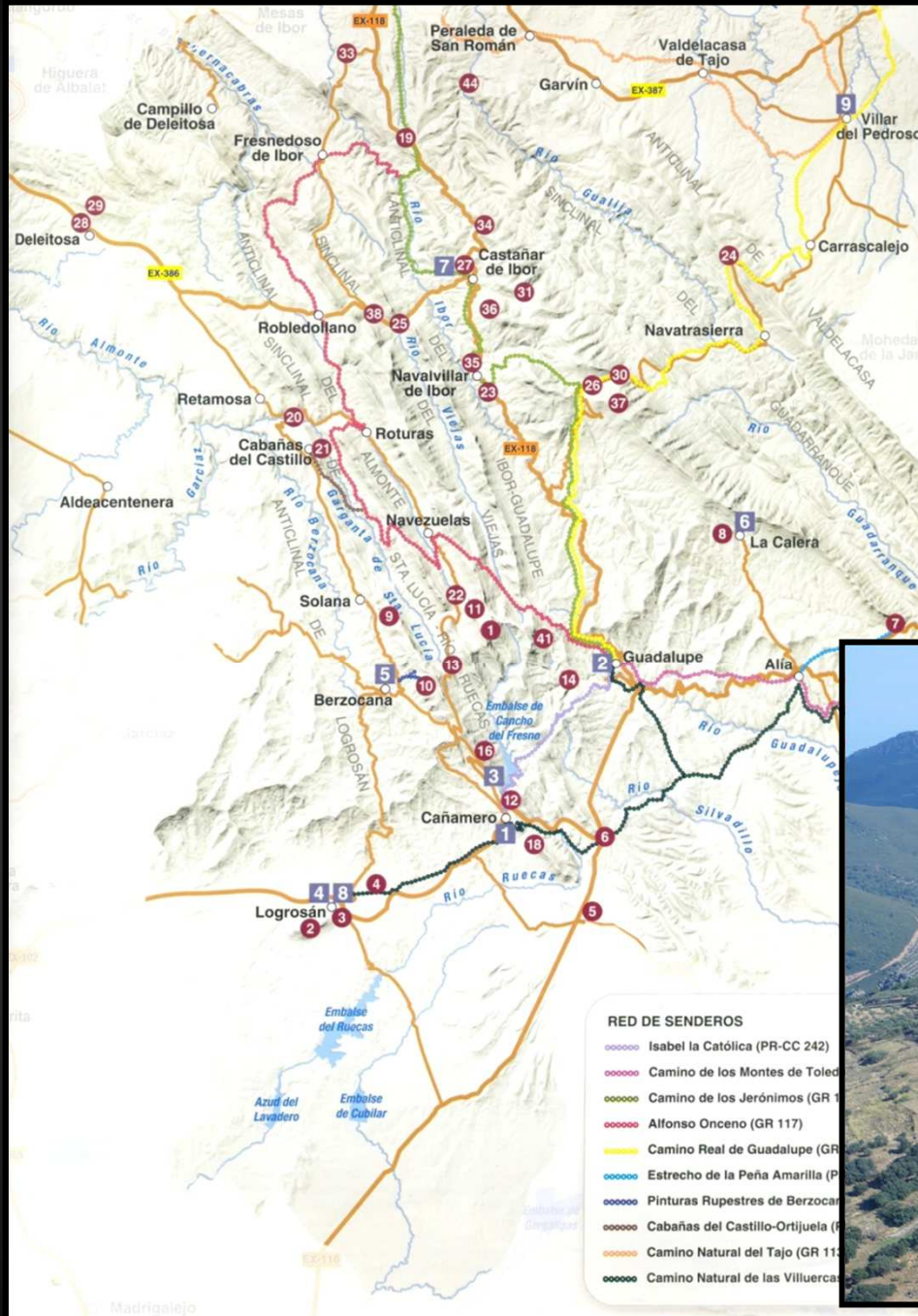
The declaration as Geopark in 2012 of the area of Las Villuercas (Cáceres) has generated numerous routes through the main “geosites”, including sites with rock art.





PROYECTO  
**GEO PARQUE**  
VILLUERCAS IBORES JARA

# Geological Routes (Geosites)



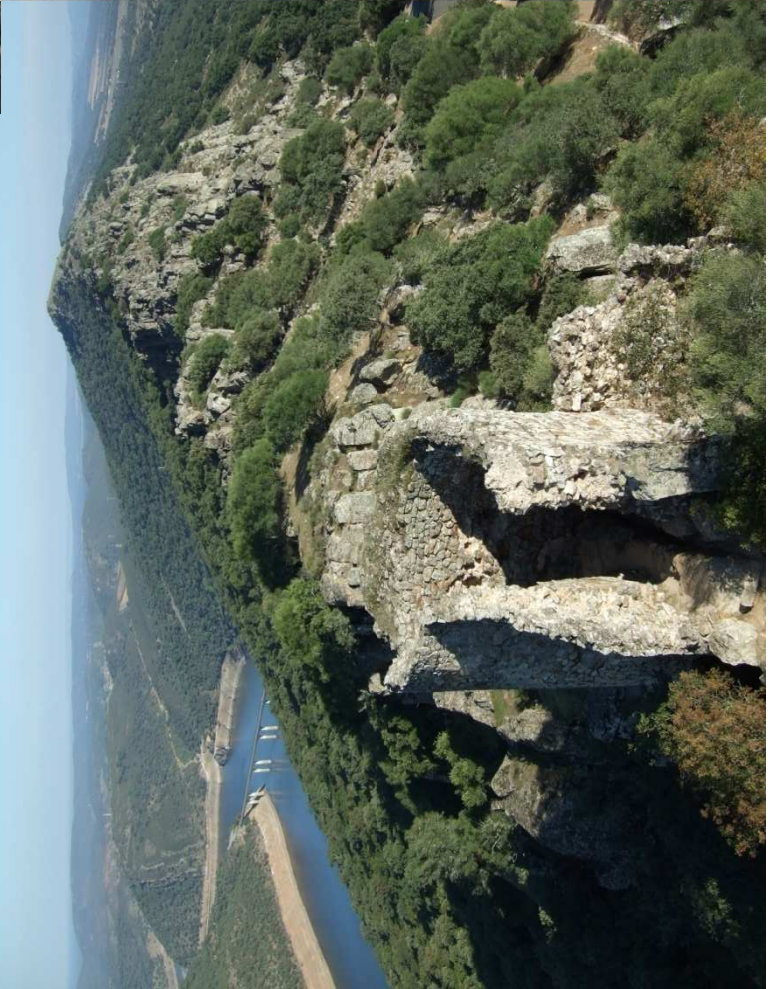


## c) Itineraries of natural, biological or landscape interest.

The National Park of Monfrague contains one of the most important Iberian reserves of the mediterranean landscape, flora and fauna ... and about 100 sites with rock art.



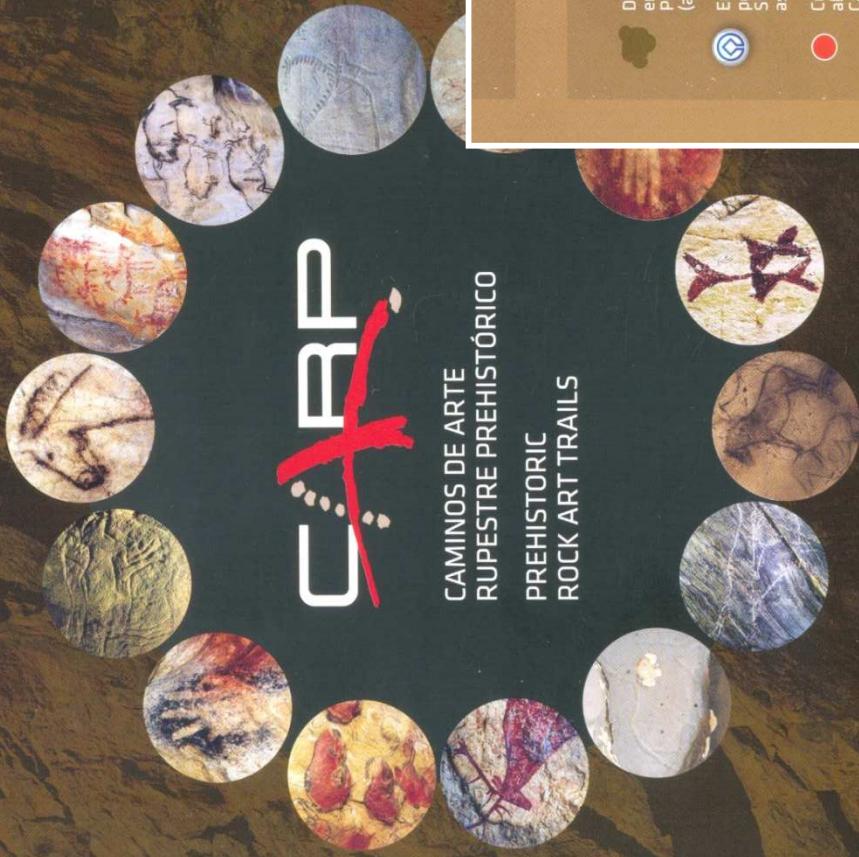






d) Finally, some sites with rock art in Extremadura have also been integrated in specific cultural routes of rock art, for example, the project CARP (Prehistoric Rock Art Trails).





CAMINOS DE ARTE  
RUPESTRE PREHISTÓRICO  
PREHISTORIC  
ROCK ART TRAILS

Cultural Route of the  
Itinéraire Culturel du  
COUNCIL OF EUROPE



CONSEIL DE L'EUROPE





## Part III:

The protection and adequacy of sites with schematic rock paintings for the public visit.



Grilles or fences have been used for the protection of shelters with rock art since the 70s of last century.



# The grilles or fences as a traditional protection system of rock art.



Los Barruecos  
(Malpartida de  
Cáceres, Cáceres)





## Rock art shelters of Berzocana



# Rock art station of La Calderita (La Zarza) (from 70s to 2009)





But the fences do not seem to be a very appropriate system for the following reasons:

- 1) It is an impact on the landscape,
- 2) It difficults the easy viewing of paintings,
- 3) It stimulates vandalic attitudes in visitors because of their dissatisfaction.



Therefore, we have developed in several rock shelters of Extremadura an **integral process** of study and suitability for the visit, with several stages:



1) Research: process of documentation or review of rock art manifestations.

# Archaeological prospecting for the chronological characterization of rock art.



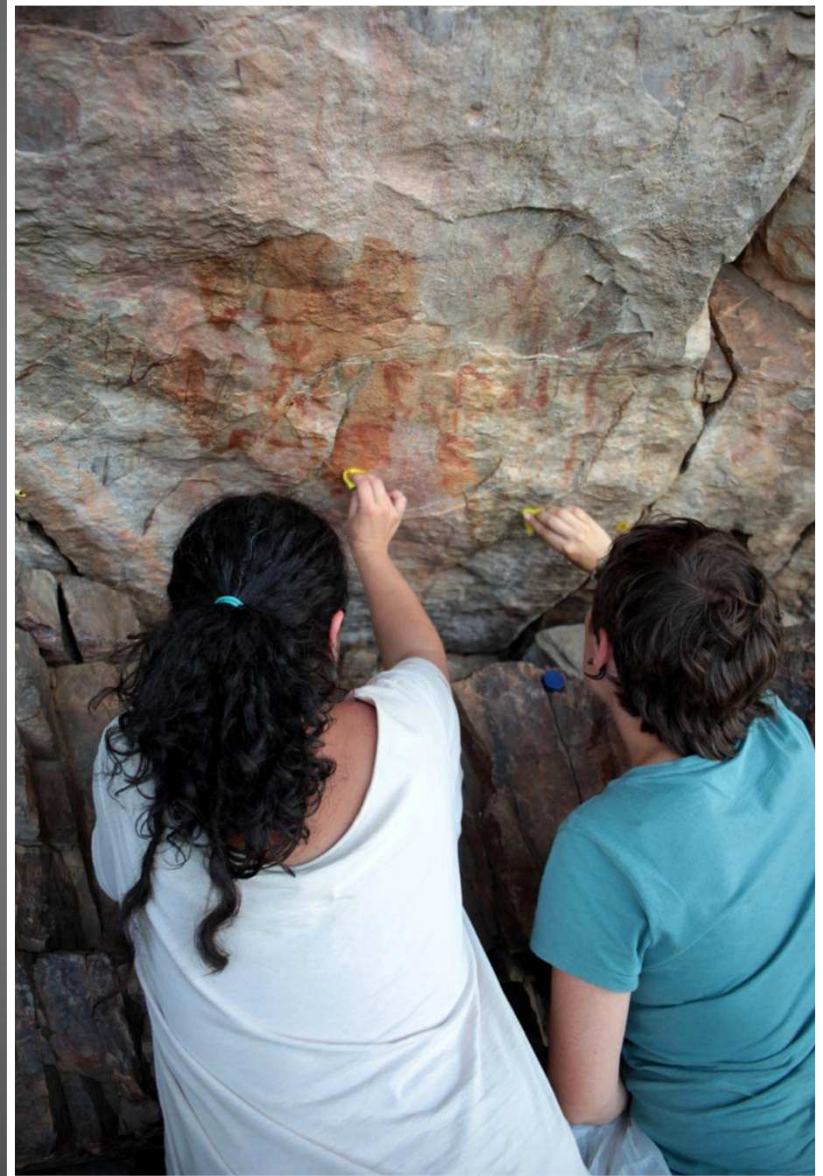


# Mechanical cleaning of the natural patina of the rock art panels.

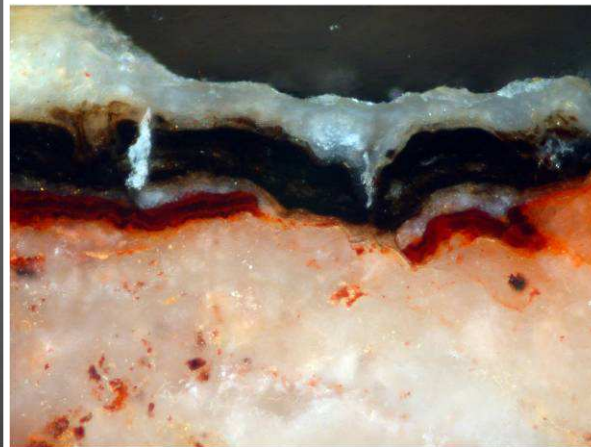
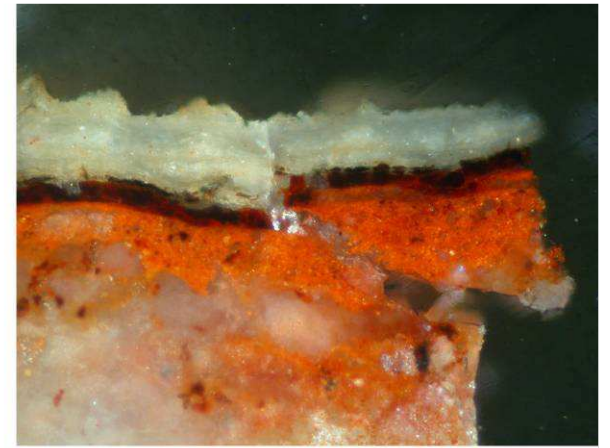
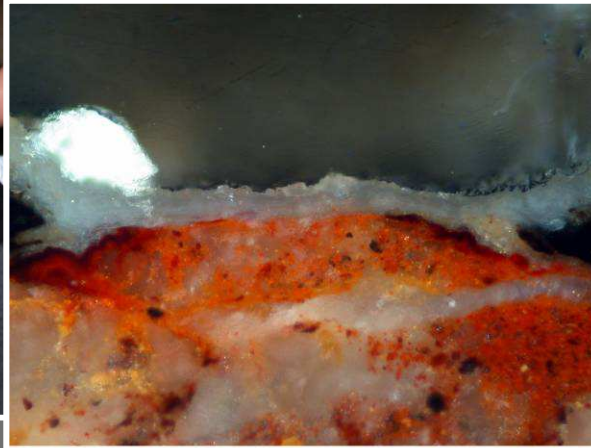




# Mechanical cleaning of *graffiti* and surface dirt.



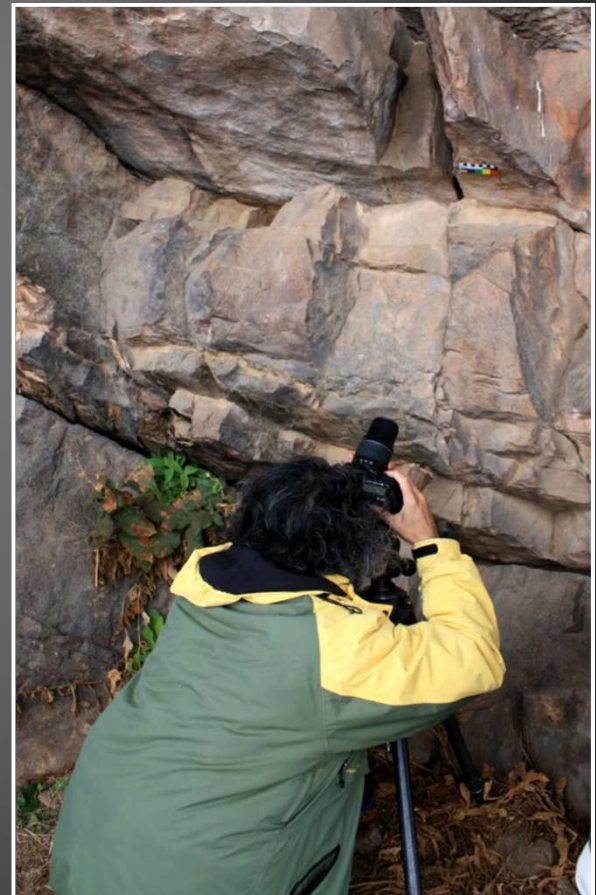




Collection of  
microsamples  
of pigment for  
analysis



# Digital photography and treatment of images.



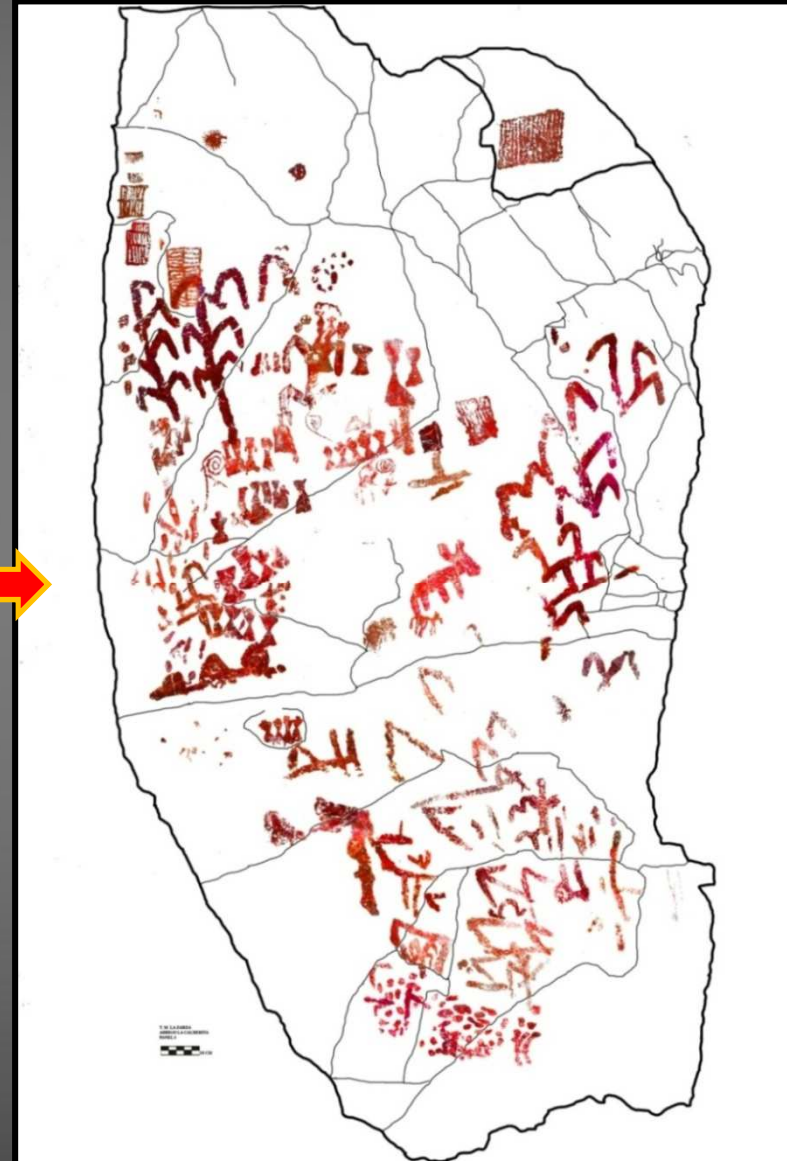


# Systematic registration of figures, details and superimpositions.





# Reproductions through treatment of digital photography.





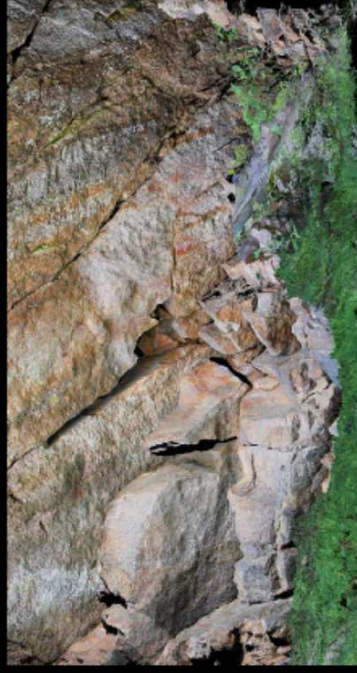
# Topography of decorated panels with 3D laser scanner





# PROYECTO ARAM. REGISTRO TOPOGRÁFICO ANALÍTICO MEDIANTE TECNOLOGÍA ESCÁNER 3D DEL ARTE ALPESITRE DE LA CUEVA DE LA BARRIETA EN CIEZA (MURCIA)

## ABRIGO DE LA CALDERITA 1



PERSPECTIVA ISOMÉTRICA DEL MODELO 3D SIN ESCALA



ALZADO TEXTURIZADO DEL MODELO A ESCALA 1:20



PERSPECTIVA ISOMÉTRICA DEL MODELO 3D TEXTURIZADO SIN ESCALA

ESCALA 1:20 (m)



SECRETARÍA DE ESTADO DE CULTURA

MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE



ALZADO Y VISTA ISOMÉTRICA FASE 7

HOJA 120

13 de SEPTIEMBRE de 2016

TECNITOP S.A.

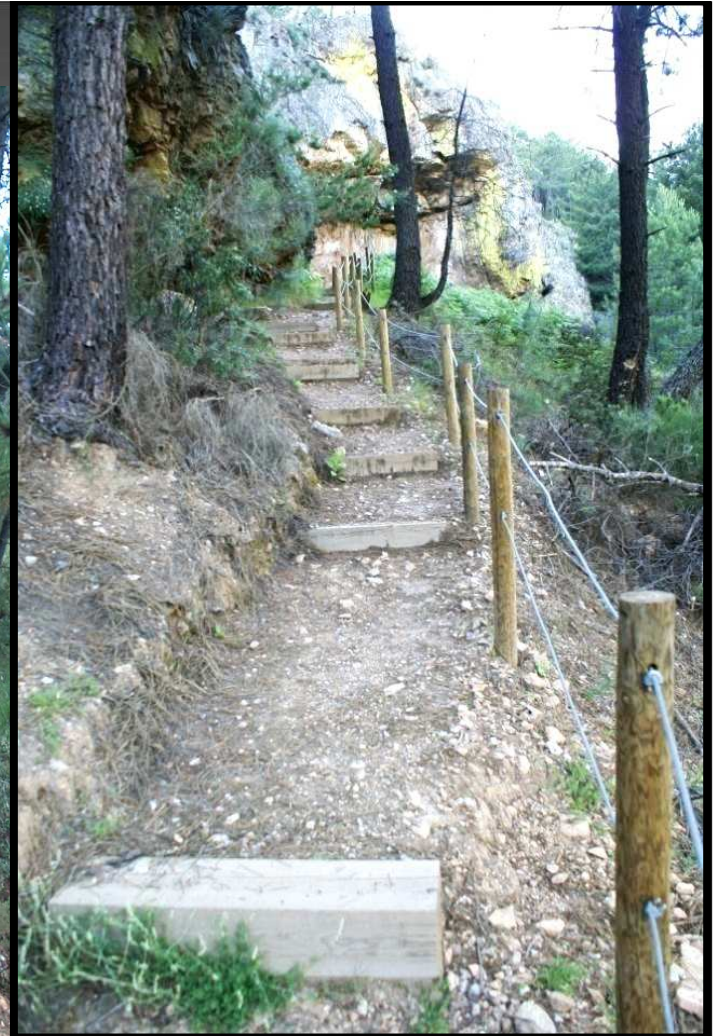
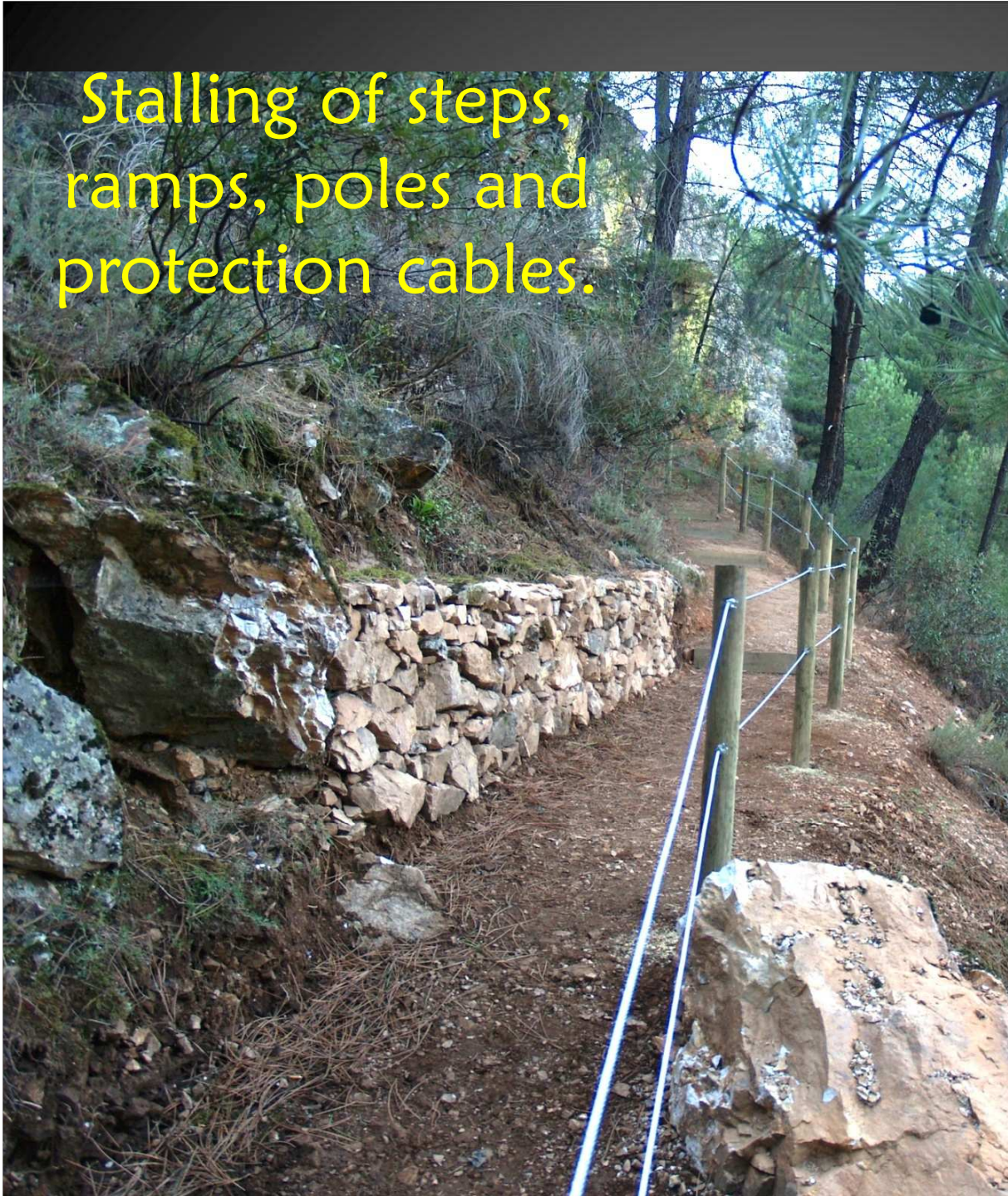
Tecnitop  
3D LASER SCANNING



2) Adequacy of the access to the decorated shelters.



Stalling of steps,  
ramps, poles and  
protection cables.





# Signaling of the access to the rock art sites.





# Different signaling elements.





# Installation of metal ramps-platforms for easier viewing of the rock art.





The ramps-platforms are reversible installations, and do not constitute a visual impact excessively visible in the landscape.





# Ramps-platform of La Calderita (La Zarza)





The ramp-platform allows a good visibility of the paintings, and prevents direct contact of the visitors with the rock panels.





# CUEVA CHIQUITA O ABRIGO DE ÁLVAREZ

La cueva Chiquita o de Álvarez conserva un importante conjunto de pinturas rupestres que se distribuyen por sus grandes paredes, ocupando espacios situados incluso a 5 m. de altura. Un precioso legado de las gentes que habitaban en la prehistoria por estos lugares, y que dejaron dibujados en la piedra mensajes y representaciones que han perdurado hasta nuestros días. Visitar el abrigo es cruzar la mirada con nuestros antepasados.

## UN ESPACIO HABITADO

La cueva Chiquita o de Álvarez presenta algunas de las pinturas rupestres más antiguas y mejor conservadas de la comarca de Salamanca, con un relieve modelado y abrigado que, unido a un emplazamiento estratégicamente situado por fuera de sus habitantes, ha permitido sobrevivir al paso del tiempo. Estas pinturas rupestres, que datan de unos 10.000 años, son un testimonio de una cultura que ha dejado su huella en la roca. El estudio del relieve ha sido un lugar privilegiado para el hombre desde tiempos muy remotos. Así lo demuestran los restos arqueológicos encontrados en el abrigo, que nos indican que habrían la existencia de un poblamiento prehistórico desde el momento en que el relieve, gracias a su ubicación, ofrece la protección del viento.

## ARTE ESQUEMÁTICO

El arte de Villavieja-Alvarez-Jara conserva uno de los conjuntos rupestres más importantes de la comarca salmantina, con más de 50 figuras que, a través de su sencillez, documentan la vida del hombre que se dedicaba a la agricultura y a la ganadería.

## UN BIEN IRREEMPLAZABLE

Declarado para la inscripción en 1983 por Juan Carlos, el abrigo de Cueva Chiquita o de Álvarez ha sido rehabilitado y guardado en un lugar adecuado. La Compañía de Cultura y Turismo de la Junta de Extremadura ha procedido a su acondicionamiento para la visita en el año 2006, con la intención de ofrecer un mantenimiento prioritario de carácter de Bien de Interés Cultural.

## CONSEJOS PARA UNA CORRECTA VISITA

Se recomienda evitar las visitas en las que la luz solar directa afecta directamente a las pinturas, porque ello afecta a su conservación.

Por medio del personal de las Normas de Protección, indicar al agua potable suministrada. Prohibir el fumar y por supuesto no beber ni comer en ningún momento. Tener a mano siempre un botiquín de primeros auxilios. Tener a mano siempre un botiquín de primeros auxilios.

VISITAS GUIADAS:



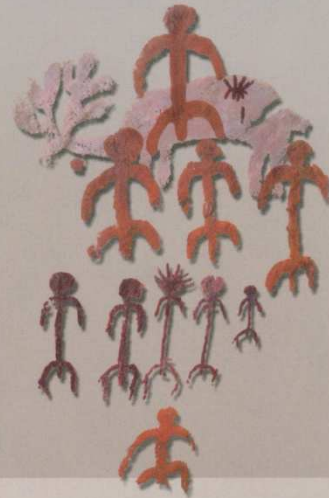
Design and display of explanatory-didactic panels



# Edition of didactic guides for the visit.



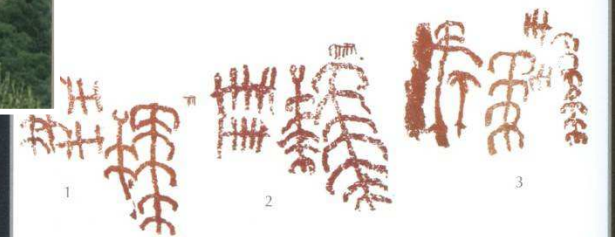
ABRIGO DE LA CUEVA CHIQUITA O DE ÁLVAREZ CAÑAMERO, CÁCERES



LA CUEVA DEL CASTILLO DE MONFRAGÜE.



En la parte central del panel y alineadas en horizontal, encontramos tres agrupaciones de motivos que presentan la asociación reiterada de figuras humanas de esquemático y diferentes tocados, con figuras animales formadas por un trazo horizontal y cinco trazos verticales.





## Part IV:

Outreach strategies and public awareness of the importance of the rock art heritage, especially integrated in the national project  
**GESTAR (Territorial Management of Rock Art)**



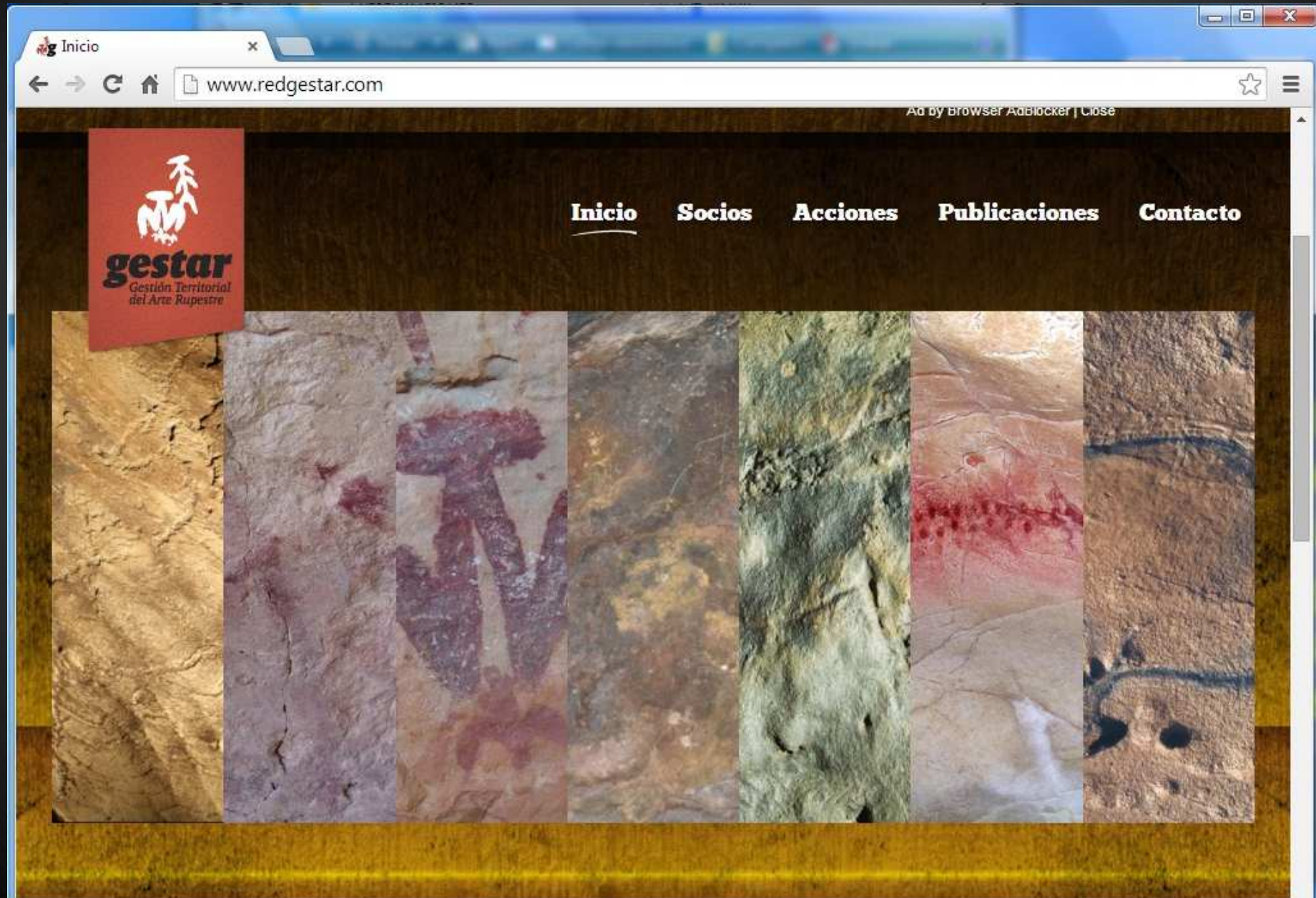


**GESTIÓN TERRITORIAL  
DEL ARTE RUPESTRE**

The project **GESTAR**  
**(TERRITORIAL MANAGEMENT OF ROCK  
ART)** is an inter-territorial cooperation project,  
granted by the Ministry of Agriculture, Food  
and Environment of Spain, which is aimed at  
adding value to the prehistoric heritage  
management in general, and of rock art in  
particular, as a way to contribute to the  
economic and social vitality of the rural  
territories that are integrated in the project.



# Webpage of the project GESTAR





The main activities sponsored by the GESTAR project with the collaboration of other institutions (Government and University of Extremadura) are:

- 1) Divuligation lectures.



Lectures on rock art addressed to the local population and groups of interest (students, teachers, tourist guides, managers...)





(Preferably lectures given at the sites with rock art, as they are much more didactic, attractive and effective)





(Pre)historical recreation (with explanations of the “Abbé Henri Breuil”)





# Experimental archaeology for groups of students.



Preparation of mineral pigments for the elaboration of the rock paintings

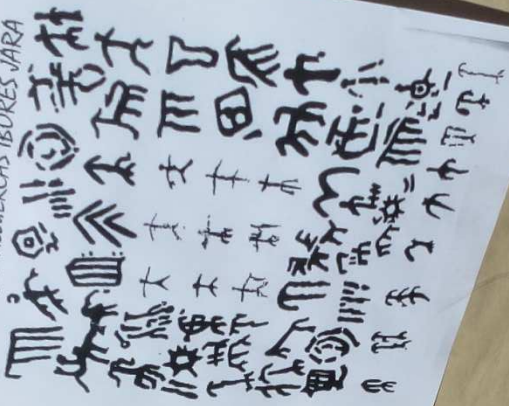


# Manufacture of pigments and realization of rock paintings with children in the schools.





ARTE RUPESTRE ESQUEMÁTICO  
GEOPARQUE VILLUERCAS IBORES JARA





# Photographic displays.







Other activities:  
Sponsorship of a  
place with rock  
art by students in  
a local secondary  
school...



...or “rock art”  
gastronomy  
contests.





# Part V: Results.



The suitability of sites with rock art for its public visit and their integration into cultural routes as a tourist resource in disadvantaged rural areas is an initiative that started in Extremadura in 2007.



To date, the proposal has had a essentially regional and local impact throughout organized groups of students, excursionists, walkers... in the context of local activities and celebrations.



However, the inclusion of several sites of rock art in CARP, the declaration of the Geopark Villuercas-Ibores-Jara in 2012, or the inclusion of the rock art of Extremadura in national and international databases begins to generate a growing and promising rock art foreign tourism.



But a lot remains to be  
done...



Thank you for your attention!

